

TRIO

en un mouvement.

Dédié
à Arthur Somervell.

Norman O'Neill, Op. 32.

Andante.
con sord.

VIOLON.

f^p pizz. *f^p* *f^p* *mf dim.*

VIOLONCELLO.

mf

Andante.

PIANO.

p *mf dim.*

senza sord

arco

p *mf espr.*

cresc. *cresc.* *f espr.*

mf *mf cresc.*

First system of musical notation. It includes vocal staves (soprano and alto) and piano staves (treble and bass). The vocal parts have markings for *cresc.*, *ff*, and *riten.*. The piano part has markings for *f*, *cresc.*, *ff*, and *p riten.*. The system concludes with a double bar line and a repeat sign.

Allegro con fuoco.

A

A Allegro con fuoco.

Second system of musical notation. It begins with a repeat sign. The piano part features markings for *ff*, *sff*, *non legato*, and *sf*. The system concludes with a double bar line and a repeat sign.

Third system of musical notation. It includes piano staves (treble and bass) and vocal staves (soprano and alto). The piano part has markings for *f*. The system concludes with a double bar line and a repeat sign.

Fourth system of musical notation. It includes piano staves (treble and bass) and vocal staves (soprano and alto). The piano part has markings for *cresc.*. The system concludes with a double bar line and a repeat sign.

First system of the musical score. It features four staves: two vocal staves at the top and two piano staves at the bottom. The vocal staves begin with a piano (*p*) dynamic. The piano part starts with a piano (*pp*) dynamic, marked *schierzando*. A first ending bracket labeled "8" spans the first two measures of the piano part. The right hand of the piano is marked *L.H.* in the second measure.

Second system of the musical score. The vocal staves continue with a *cresc.* (crescendo) marking. The piano part continues with a *cresc.* marking and reaches a forte (*f*) dynamic. A first ending bracket labeled "8" is present. The piano part is marked *mf cresc.* in the second measure.

Third system of the musical score. The vocal staves continue with a *cresc.* marking. The piano part continues with a *cresc.* marking and reaches a forte (*f*) dynamic. The piano part is marked *mf* in the first measure.

Fourth system of the musical score. The vocal staves continue with a *molto* marking and a *p* (piano) dynamic. The piano part continues with a *ff* (fortissimo) dynamic. A first ending bracket labeled "8" is present. The piano part is marked *fp poco a poco cresc.* in the second measure. The system concludes with a *B* (Basso) marking.

mf
mf
f

sf
ff
poco rit.

a tempo
p
pizz.
arco
f
f

dim.
p
cresc.

f
cresc.

molto cresc.
poco rit.

Più mosso
fff
Più mosso.

Allargando
fff
L.H.
ten.

p molto cresc. *ff*

Tranquillo *p* *mp*

cresc. *cresc.*

f cresc. *f* *ff*

cresc. *cresc.*

cresc. *pp*

cresc. *mf*

f *non legato* *mf*

cresc. *cresc.* *ff*

ff *con fuoco* *ff*

D *mf poco a poco cresc. e accel.* *D* *mf poco a poco cresc. e accel.*

ff *mf poco a poco cresc. e accel.* *mf poco a poco cresc. e accel.*

allargando *fff* *allargando* *fff*

Meno mosso.

K *fff* *K* *Meno mosso. pesante* *fff*

mf scherz.

non legato cresc.

f molto cresc.

f

allargando poco meno mosso p tranq. dim. pp

ppp pp

con sord. riten. Andante con moto.

espr. poco cresc. e accel. 8

Allegro scherzando.

mp senza sord. mf

Allegro scherzando.

pp simile

senza sord. p pizz. f mf

mf arco p

poco cresc. p

poco cresc. tre corde

a tempo p a tempo pizz. cresc. arco mf mf

Scherzando

pa tempo cresc.

dim. p pizz. mf pizz. dim. p pp grazioso

f cresc. mf f cresc.

I arco ff arco p

I pp

First system of the musical score on page 12. It consists of two staves. The upper staff begins with a melody in treble clef, marked *mf*, followed by a crescendo (*cresc.*) and a fortissimo (*f*) section. The lower staff provides harmonic support with chords and moving lines, also marked *mf* and *cresc.* There are some handwritten annotations below the staff, including "Red." and an asterisk.

Second system of the musical score. The upper staff continues the melodic line, marked *ff*. The lower staff features a more complex harmonic texture with triplets and is marked *ff*.

Third system of the musical score. The upper staff is marked *fp poco a poco cresc.* and includes a section marked *H*. The lower staff is also marked *poco a poco cresc.* and includes a section marked *H*.

Fourth system of the musical score. The upper staff is marked *poco rit.* and *sf*. The lower staff is marked *ff* and *poco rit.*. There is a handwritten "8" above a measure in the lower staff.

First system of the musical score on page 9. It consists of two staves. The upper staff has a melody in treble clef, and the lower staff has a melody in bass clef. Both are marked *p*.

Second system of the musical score. The upper staff is marked *trinq.* and *pizz.*. The lower staff is marked *p trinq.* and *arco*.

Third system of the musical score. The upper staff is marked *a tempo*, *poco riten.*, and *pp*. The lower staff is marked *dim. poco riten.*, *pp*, *espr.*, and *a tempo*.

Fourth system of the musical score. The upper staff is marked *espr.*. The lower staff continues the melodic and harmonic development.

dim. *ppp poco a poco riten.*
ppp

8
pp poco a poco riten.

Andante.
sempre rit. *mf*
sempre riten. *mp espr.*
Andante.
cresc. *mf* *p* *pp*

cresc. *f* *p*

cresc. *f* *cresc.* *ff* *p*

G Allegro con fuoco.
ff *f*

f *ff*

sf *p* *ff* *p grazioso*

cresc. *l.H.* *cresc.*

MERTON MUSIC

Merton Music is devoted to making rare string chamber music accessible to players at prices which will positively encourage exploration. There are 1100 items in the catalogue from 300 composers, most of whose names you will find in the border. Not all are masterpieces but very few deserve the neglect they have endured because their original publishers allowed them to go out of print. All can be posted to you direct from the publisher, Theo Wyatt, in London at the following standard price per page of music, post-free; a fraction of the price of commercial publications:

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(Prices current 2008)

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Andante.
con sord.

senza sord.

fp *fp* *fp* *cresc.* *mf dim.* *cresc.*

mf espress. *cresc.* *cresc.*

riten. **A** Allegro con

ff *p*

fuoco.

f *ff* *f*

p *pp*

p *cresc.* *f* *cresc.*

B *poco a poco cresc.*

ff *p* *fp* *mf* *f*

poco rit. a tempo

sf *ff* *p* *grazioso*

f *p* *f* *p* *p*
cresc.
ff *p* *p*
f
cresc. *ff* *con fuoco*
mf *poco a poco cresc. e accel.* *ff* *allargando*
Poco meno mosso.
tranquillo *mf* *p* *pp*
V. Cello *con sord.* *riten.* *E Andante con moto.* *pp*
Allegro scherzando. *pp* *cresc. e accel.* *mp*

VIOLON.

senza sord.

p *cresc.*

mf *poco cresc.* *p*

F Tranquillo

p *dim. e rit. a tempo* *pp* *pp* *espress.*

poco a poco riten.

mf *p* **Andante.** *cresc.*

G Allegro con fuoco. *f* *cresc.* *ff* *ff*

sf *p*

cresc. *mf* *f cresc.* *poco a poco cresc.*

H *ff* *fp* *fp* *f* *a tempo*

sf *ff* *poco rit.* *p*

VIOLON.

mf *mf* *p* *pizz.* *mf* *f*

cresc. *f* *ff*

I arco *p* *scherzando*

f *molto cresc.*

poco a poco *f* *ff* *mf*

cresc. e accel. *5* *fff* *allargando*

K *fff* *p* *Meno mosso.*

p *tranq.* *cresc.*

f *cresc.*

poco rit. **Più mosso.** *fff* *3*

tr *p* *ff* *allargando* *fff*

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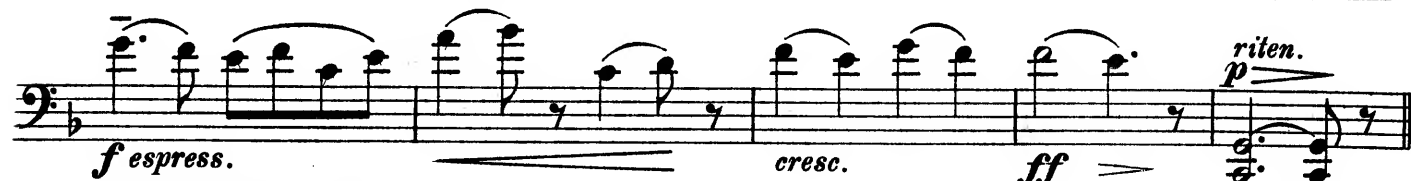
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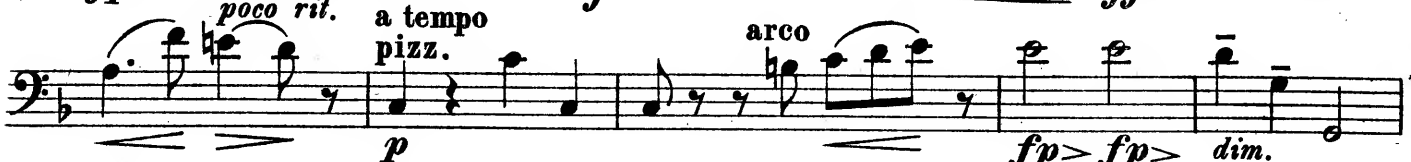
Andante.

pizz.

arco



Allegro con fuoco.



VIOLONCELLE.

3

mf *cresc.* *ff*
con fuoco *mf* *poco a poco cresc. e accel.*
Poco meno mosso. *tranquillo*
ff *allargando* *f* *mf* *dim.*
espress.
pp *ppp* *p*
con sord. *rit.* *E* *Andante con fuoco.* *espr.*
Allegro scherzando.
accel. *senza sord.* *p* *mf*
pizz. *f* *arco* *p*
p *F* *pizz.* *p*
a tempo
arco *poco riten.* *pp* *espress.*
ppp *poco a poco riten.*

VIOLONCELLE.

Andante.
p *espress.* *cresc.*
sempre cresc. *f* *ff*
Allegro con fuoco.
G *ff*
cresc. *mf* *f*
H *fp* *poco a poco*
cresc. *sf* *ff* *poco rit.*
a tempo pizz. *arco* *mf* *dim.* *mf* *pizz.*
f *f* *f cresc.* *ff*

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VIOLONCELLE.

I arco
p *mf scherzando*
f molto cresc. *f*
ff *mf* *poco a poco cresc.*
e accel. *allarg.*
K Meno mosso. *fff* *fff*
trang. *p* *mp*
cresc. *f cresc.*
poco rit.
Allargando
Più mosso. *ff* *fff*


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Norman O'Neill (1875-1934), English composer, conductor and teacher, studied with Arthur Somervell in London and with Ivan Knorr in Frankfurt. Most of the music he composed was for the theatre, and in 1909 he became conductor at the Haymarket. This piano trio in one movement, dedicated to Somervell, was his only published chamber work.

TRIO
 EN UN MOUVEMENT
 POUR
PIANO, VIOLON ET VIOLONCELLE
 PAR
NORMAN O'NEILL
 OP. 32.



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